

**Hochschule für Musik und Tanz Köln -
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Weber, Gottfried

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R 1799

Hochschule für Musik Köln



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Stäbse

FUNF HYMNEN

mit lateinischem und deutschem Texte

für



Singstimmen mit Begleitung von Violinen, Altviolen,

Bass, Oboen (oder Clarinetten), Fagott, Trompeten und Pauke,

dann willkührlichen Flöten und Posaunen

In Musik gesetzt und



der seelenwillen Sängerin

FRAU AUGUSTE WEBER geb. von DUSCH

gewidmet von

Gottfried Weber

XXVIII^{tes} Werk.

Partitur mit untergesetztem Clavierauszug und ausgesetzten Stimmen.

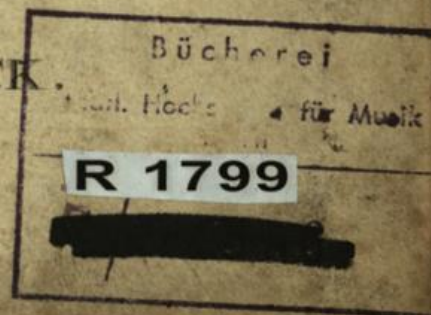
Preis

N^o II.

BONN und CÖLN bey N. SIMROCK.

Eigenthum des Verlegers.

[Handwritten scribble]



~~P 2434~~

R 1799

Adagio 60" Rheinisch (Mälzyl $\text{♩} = 96$) N^o. 1.

Violino 1^{mo}

Violino 2^{do}

Viola.

Violone e
Violoncello
Sempre senza
Organo.

SOPRANO.

ALTO.

TENORE.

BASSO.

KLAVIER:
AUSZUG.

Musical score for vocal parts and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing: *Ky - ri - e, e - le - i - son! Sieh von Dei - nes Him - mels Hö - hen gü - tig die - ses*. The piano accompaniment is marked *p* and *Adagio 60"*.

Musical score for vocal parts and piano accompaniment. The vocal parts sing: *le - i - son! e - le - i - son, e - le - i - son! Op - fer an! O sieh mit Va - ter - huld her - ab!*. The piano accompaniment includes dynamics like *p*, *cres*, and *f*.

1866.

Bücherei
 Stadtbibliothek für Mus.
 Köln

4. Allegro Rhein (Mäzyl ♩ = 138)

P dol

P dol

Vclli
P dol

P dol

Ky-ri-e, e-le-i-son! e-
Va-ter! hö-re gnädig an der

Ky-ri-e, e-le-i-son! e-le-i-son! e-le-i-
Va-ter! hö-re gnädig an der Kin-der Flehn! O sen-de Trost aus deinen

Allegro. 7^o

P dol

dol
P

T. B.
P dol

dol
P

Ky-ri-e, e-le-i-son! e-le-i-son! e-le-i-
Va-ter hö-re gnädig an der Kin-der Flehn! O sen-de

-le-i-son! e-le-i-son! e-le-i-son! e-le-i-
Kin-der Flehn! O sende Trost aus deinen Höhn, O sende Trost auf uns her-

-son! e-le-i-son!
Höhn auf uns her-nieder.

P dol

Ky-ri-
Va-ter,

P dol

son, e-lei-son! e-lei-son! e-lei-son! e-lei-son! e-lei-son!
 Trost, o sende Trost auf uns herab, auf dei-ne Kin-der. O! hö-re, o hö-re,
 -son! e-lei-son! e-lei-son! e-lei-son! e-lei-son!
 -ab! O sende Trost, o sende Trost! O! hö-re, o hö-re,
 e-lei-son! e-lei-son! Ky-ri-e, e-lei-son! e-lei-son!
 O sende Trost auf uns herab. Va-ter, hö-re gnä-dig an der Kin-der
 -e, e-lei-son! e-lei-son!
 hö-re gnä-dig an der Kin-der Flehn!
 cres
 cres
 arco
 e-lei-son! e-lei-son! Ky-ri-e, e-lei-son!
 o hö-re, o hö-re, Va-ter hö-re gnä-dig an,
 e-lei-son! e-lei-son! Ky-ri-e, Ky-ri-e, e-lei-son! e-
 o hö-re, o hör' uns gnä-dig an. Va-ter, hö-re gnä-dig an, o
 -son! e-lei-son! e-lei-son! e-lei-son! e-lei-son!
 Flehn, o hö-re an der Kin-der Flehn! O sen-de Trost auf uns her-ab!

1866.

Bücherei
 signat. 2/4/1
 Köln

6.

e-lei-son! e-lei-son!
 O sende Trost auf uns her-ab.

Ky-ri-e, e-lei-son! e-
Va-ter, hö-re gnä-dig an der

-lei-son! e-lei-son! e-lei-son! e-lei-son! Ky-ri-e, e-lei-son!
 hö-re, o sende Trost auf uns her-ab, o sende Trost! Va-ter, hö-re gnä-dig,

Ky-ri-e, e-lei-son! e-lei-son!
 Va-ter, hö-re gnä-dig an der Kin-der Flehn! Er-hö-re uns, er-

Kyrie, e-lei-son! e-
 Hö-re uns! er-hö-re uns! er-

-le-i-son!
 Kin-der Flehn!

Ky-ri-e, e-lei-son! e-
 Va-ter, hö-re gnä-dig an, o

Ky-ri-e, e-lei-son! Ky-ri-e, e-lei-son!
 Va-ter, hö-re gnä-dig, Va-ter, hö-re gnä-dig an, o hör' uns

-le-i-son! Ky-ri-e, e-lei-son! e-lei-son! e-
 hö-re uns, o Va-ter, hö-re gnä-dig an, o Va-ter, o

-le-i-son! e-lei-son! Ky-ri-e, e-lei-son!
 hö-re uns, o Va-ter, hö-re, Va-ter, hö-re gnä-dig an, o hö-re, o

1366.

pp tr

solo
dol
 le - i - son! e - le - i - son! Ky - ri - e, e - le - i - son! e - le - i - son! e - le - i -
 Va - ter, hör' uns an! Va - ter, hö - re gnä - dig, hö - re gnä - dig an der Kinder
 son! e - le - i - son!
 an, o hör' uns an.
solo
dol
 Ky - ri -
 Va - ter
 le - i - son! e - le - i - son!
 Va - ter hör' uns an!
 le - i - son! e - le - i - son!
 hör' uns an!

pp *solo* v^{llo}

solo
 Ky - ri - e, e - le - i -
 Va - ter, hör' uns
 son.
 Fleh'n.
 e, e - le - i - son! e - le - i - son! e - le - i - son! e - le - i -
 hö - re gnä - dig, hö - re gnä - dig an der Kin - der Fleh'n! Va - ter, hör' uns
solo
dol
 Ky - ri - e, e - le - i - son! e - le - i - son! e - le - i - son! e - le - i -
 Va - ter, hö - re gnä - dig an, o Va - ter, hör' uns

Timpani
in D.A.

Clarinetti in D.

Tromboni.

Flauti
ad libitum.

Oboi.

Clarinetti
in A, in vece
degli Oboe.

Fagotti.

Violino 1^{mo}

Violino 2^{do}

Viola.

Violoncello
e Violone.

SOPRANO.

ALTO.

TENORE.

BASSO.

Glo - ria Glo - ria in ex - celsis De - o!
Preis Dir, Preis Aller - höchster Dir, in Ewig - keit!

Glo - ria Glo - ria in ex - celsis De - o!
Preis Dir, Preis Aller - höchster Dir, in Ewig - keit!

Glo - ria Glo - ria in ex - celsis De - o!
Preis Dir, Preis Aller - höchster Dir, in Ewig - keit!

Glo - ria Glo - ria in ex - celsis De - o!
Preis Dir, Preis Aller - höchster Dir, in Ewig - keit!

Allegro con fuoco, 12^o.

KLAVIERAUSZUG

1.^{mo} in 8va

f *p* *cres*

Velli.

T.B.

Law - da - - - mus te ; law - da - - - mus , a - - - do - ra - mus
 Preis , Preis , o Al - ler - höch - - - ster Dir ! Preis , Preis o Va - - - ter Dir ! Dich

Law - da - - - mus te , law - da - - - mus , a - - - do - ra - mus
 Preis , Preis , o Al - ler - höch - - - ster Dir ! Preis , Preis o Va - - - ter Dir ! Dich

Law - da - mus , law - damus te , law - da - - - mus , a - - - do - ra - mus
 Preis , Preis Dir , Al - ler , höchster Dir ! Preis , Preis o Va - - - ter Dir ! Dich

Law - da - - - mus , a - - - do - ra - - - mus
 Preis , Preis o Va - - - ter Dir ! Dich

p *cres* *f*

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *f* and *p*.

13 *glo-ri-fi-ca-mus te, a-do-ra-mus te.*
 Schöpfer der Wel-ten an-be-tend knie-en wir hier.

glo-ri-fi-ca-mus te, a-do-ra-mus te.
 Schöpfer der Wel-ten an-be-tend knie-en wir hier.

glo-ri-fi-ca-mus te, a-do-ra-mus te.
 Schöpfer der Wel-ten an-be-tend knie-en wir hier.

glo-ri-fi-ca-mus te, a-do-ra-mus te.
 Schöpfer der Wel-ten an-be-tend knie-en wir hier.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *dimin* and *dol*.

solo
dol

Fag. 1^{mo} solo
Fag. 2^{do} dol

Fag. 3^{ro} dol

pp *p* *mf* *f* *pp* *p* *pp* *p* *pp* *p*

Do - - mi - ne, De - - us pa - - ter, Do - mine fi - - li ag - nus De - i, qui
 O, gieb den ar - - men Menschen Frieden und Ru - - he hier auf Er - den, den

pp Domine, De - - us pa - - ter, Do - mine fi - - li ag - nus De - i, qui
 O, gieb den ar - - men Menschen Frieden und Ru - he hier auf Er - den, den

pp Domi - ne, De - - us pa - - ter, Domine fi - - li ag - nus De - i, qui
 O, gieb den ar - - men Menschen Frieden und Ru - he hier auf Er - den, den

pp Domine, De - - us pa - - ter, Domine fi - - li ag - nus De - i, qui
 O, gieb den ar - - men Menschen Frieden und Ru - he hier auf Er - den, den

Fag. 1^{mo} dol

1366.

tol - - - lis pec - - - ca - - - ta mun - - - di, mi - se - re - re no - - -
 ar - - - men Men - - - schen Frie - - - de auf der kleinen Er - - -

tol - - - lis pec - - - ca - - - ta mun - - - di, mi - se - re - re no - - -
 ar - - - men Men - - - schen Frie - - - de auf der kleinen Er - - -

tol - - - - lis pec - ca - - - - ta mun - - - di, mi - se - re - re no - - -
 ar - - - - - men Men - - - - - schen Frie - - - de auf der kleinen Er - - -

tol - - - - lis pec - - - ca - - - ta P mun - - - di, mi - se - re - re no - - -
 ar - - - - - men Men - - - - - schen Frie - - - de auf der kleinen Er - - -

-bis, *mi-se-re-re*, *mi-se-re-re no-bis*. *Quo-ni-am tu*
 -de, Ruh und Friede auf der kleinen Erde. Dir al-lein sei

-bis, *mi-se-re-re*, *mi-se-re-re no-bis*. *Quo-ni-am tu*
 -de, Ruh und Friede auf der kleinen Erde. Dir al-lein sei

-bis, *mi-se-re-re*, *mi-se-re-re no-bis*. *Quo-ni-am tu*
 -de, Ruh und Friede auf der kleinen Erde. Dir al-lein sei

-bis, *mi-se-re-re*, *mi-se-re-re no-bis*. *Quo-ni-am tu*
 -de, Ruh und Friede auf der kleinen Erde. Dir al-lein sei

Ped *

Handwritten musical score for a choir and instruments. The score is written in G major and 4/4 time. It features a vocal line with Latin lyrics and instrumental accompaniment. The lyrics are: "mus, Dir! tu so-lus sanc-tus, Dir tö-ne Preis und Dank, cum sancto spi-ri-ri- Dir tö-ne Lob-ge-". The score includes various musical notations such as dynamics (f, p, sf), articulation (>), and performance instructions like "unus", "solo", and "dimin".

mus, Dir! tu so-lus sanc-tus, Dir tö-ne Preis und Dank, cum sancto spi-ri-ri- Dir tö-ne Lob-ge-

mus, Dir! tu so-lus sanc-tus, Dir tö-ne Preis und Dank, cum sancto spi-ri-ri- Dir tö-ne Lob-ge-

mus, Dir! tu so-lus sanc-tus, Dir tö-ne Preis und Dank, cum sancto spi-ri-ri- Dir tö-ne Lob-ge-

18. *Un poco più stretto, 9"*

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Glo-ria, glo-ri-a in ex-cel-sis De-Preis Dir, Preis Dir auf Deinem Throne in". The second system continues the vocal line with lyrics: "Glo-ri-a, glo-ri-a in ex-cel-sis De-o, in ter-ra pax homi-ni-Preis Dir, Preis Dir auf Deinem Throne, in E-wigkeit, und Frie-de hier auf Erden". The third system shows the vocal line with lyrics: "-celsis! Throne!". The fourth system shows the piano accompaniment with the instruction "Un poco più stretto, 9" and a forte dynamic marking "f".

- men, a - - men, a - men, amen, a - - men, a - - men, a - men, et in terra
 - men, a - - men, a - men, amen, a - - men, a - - men, a - - men, Frie - - de hier auf

- men, a - - men, a - men, amen, Glo - - ria, glo - ria in ex - celsis, a - - men, a -
 - men, a - - men, a - men, amen, Preis Dir, Preis Dir auf Deinem Throne, a - - men, a -

gloria in excel - sis De - - o, in ter - - ra pax, a - - men, a
 Preis Dir auf Deinem Throne, in E - - wigkeit und Frie - - de uns, a - - men, a -

- - - ra pax homi - ni - bus a - - - - - men, a - - men. Glori - a, glo - ria in ex -
 - - - de hier auf Er - den uns, a - - - - - men, a - - men. Preis Dir, Preis Dir auf Deinem

Ob. 2.

pax, in terra pax homi-nibus, *in ter - - - ra pax,* *in ex -*
 Erden, Friede hier auf Erden uns, *Frie - - - de uns,* *Dir sei*

- men, *a - men, amen,* *Glo - - ri - a, gloria in ex - cel - - sis,* *a -*
- men, *a - men, amen,* *Preis Dir, Preis Dir auf Deinem Throne,* *a -*

- men, *Glo - ria, gloria in ex - celsis,* *in ter - - - ra*
- men, *Preis Dir, Preis Dir auf Deinem Throne,* *und Frie - - - de*

- celsis, in ex - cel - sis De - - o! *Glo - ri - a, gloria in ex -*
 Thro - ne, ja e - - wig, ja e - - wig! *Preis Dir, Preis Dir auf Deinem*

Vcllo V. S.

1^{mo} solo
 2^{do} solo
 p
 dol
 mezzo solo
 p
 dol
 p
 dol
 p
 dol
 mezzo f
 mezzo f
 mezzo f
 mezzo f
 Vcllo solo

- celsis De-o glo-ri-a, a-men, amen.
 Lob und Preis in E wigkeit, a-men, amen.

- men, a-men, amen, a-men, amen.
 - men, a-men, amen, a-men, amen.

par-uns, a-men. Glo-ri-a, gloria in ex-cel-sis De
 a-men. Preis Dir, Preis Dir auf Deinem Throne in E-wig-

- cel-sis De-o!
 Throne in E-wigkeit!

mezzo f
 Glo-ri-a, glo-ri-a in ex-
 Preis Dir, Preis Dir auf Deinem

tr

pp

P

P

P

P

pp

pp

pp

pp

tutti P

ra, in ter - - - ra, in ter - - - ra . Glo - - ria , gloria in ex -
 de, ja Frie - - - de, ja Frie - - - de . Preis Dir, Preis Dir auf Deinem

tutti P

ra, in ter - - - ra , in ter - - - ra . Glo - - ri - a , glori - a ,
 de, ja Frie - - - de , ja Frie - - - de . Preis Dir in E - wig - keit ,

tutti mf

pax in ter - - - ra pax in ter - - - ni pax . Glo - - ria , gloria in ex - celsis .
 uns , ja Frie - - - de uns , ja Frie - - - de uns . Preis Dir , Preis Dir auf Deinem Throne ,

tutti mf

terra pax , in terra pax . Glo - ri - a , gloria in ex - celsis , glo - ri - a ,
 Friede uns , ja Friede uns . Preis Dir , Preis Dir auf Deinem Throne , Preis Dir ,

De - - o, et in terra pax ho - mi - ni - bus, a
 E - - wigkeit! Unser Lied er - tön' in E - - wig - keit, a

De - - o, et in terra pax ho - mi - ni - bus, a
 E - - wigkeit! Unser Lied er - tön' in E - - wig - keit, a

in excelsis Deo, et in terra pax ho - mi - ni - bus, a
 ja ewig, ewig! Unser Lied er - tön' in E - - wig - keit, a

in excelsis Deo, et in terra pax ho - mi - ni - bus.
 ja ewig, ewig! Unser Lied er - tön' in E - - wig - keit.

First system of musical notation, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a steady accompaniment with dynamics *p* and *pp*.

in w - num Deum, pa - - - trem .
 und Glaube heben hoch uns're Brust .

in w - num Deum, pa - - - trem .
 und Glaube heben hoch uns're Brust .

in w - num Deum, pa - - - trem .
 und Glaube heben hoch uns're Brust .

in w - num Deum, pa - - - trem .
 und Glaube heben hoch uns're Brust .

solo dol

Et in w - num Dominum, Je - - sum Christum
 Uns in Ihm zu freuen, schuf der Vater uns ,

dol

Second system of musical notation, including vocal line and piano accompaniment. Dynamics include *pp*.

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment.

fi - - li - um De - i w - - ni - - genitum, na - tum ex pa - tre an - te saccu - la ,
 uns' - - re Sündenschuld nahm der Sohn uns ab, Er der den Va - ter uns ver - söh - net ,

Fifth system of musical notation, including vocal line and piano accompaniment.

Qui prop - ter nos ho - mines des -
 Er läßt auch als Rich - ter einst Er -

Qui prop - ter nos ho - mines des -
 Er läßt auch als Rich - ter einst Er -

na - tum ex pa - tre an - te sae - - - - - cu - la Qui prop - ter nos ho - mines des -
 Er läßt als Rich - ter uns Er - bar - - - - - men sehn . Er läßt auch als Rich - ter einst Er -

Qui prop - ter nos ho - mines des -
 Er läßt auch als Rich - ter einst Er -

- cendit de coe - - - lis ,
 - barmung uns er - gehn ,

des - cen - dit de coe - - lis .
 Er - barmung uns er - gehn .

- cendit de coe - - - lis ,
 - barmung uns er - gehn ,

des - cen - dit de coe - - lis .
 Er - barmung uns er - gehn .

- cendit de coe - - - lis ,
 - barmung uns er - gehn ,

des - cen - dit de coe - - lis .
 Er - barmung uns er - gehn .

- cendit de coe - - - lis ,
 barmung uns er - - gehn ,

des - cen - dit de coe - - lis .
 Er - barmung uns er - gehn .

1366 .

pp

V . S .

solo
 Et in - car - na - - tus est, et in - car - na - - tus est de spi - -
 Aus rei - - ner Jung - - frau Schösi, aus rei - - ner Jung - - frau Schösi, als Sterb - -

- - ri - tu san - cto, ex Ma - ri - - a Vir - gine, ex Ma - ri - - a
 - - licher ge - boren, als Sterb - - licher ge - bo - - ren, trug Er die - - ses

Vir - - gi - ne , ex Ma - ri - a Vir - - gi - ne , ex Ma -
 Le - - bens Mühn , die - ses Er - - den - - le - - bens Mühn , gab sich
 tutti
 ex Ma -
 tutti gab sich
 ex Ma -
 gab sich
 ex Ma -
 gab sich

- ri - a Vir - gi - ne , ex Ma - ri - a Vir - gi - ne , ex Ma - ri - a Vir - gi - ne .
 selbst dem To - de hin , uns zu lö - sen von dem Tod , von dem ew - gen Sün - den - - tod .
 - ri - a Vir - gi - ne , ex Ma - ri - a Vir - gi - ne , ex Ma - ri - a Vir - gi - ne .
 selbst dem To - de hin , uns zu lö - sen von dem Tod , von dem ew - gen Sün - den - - tod .
 - ri - a Vir - gi - ne , ex Ma - ri - a Vir - gi - ne , ex Ma - ri - a Vir - gi - ne .
 selbst dem To - de hin , uns zu lö - sen von dem Tod , von dem ew - gen Sün - den - - tod .
 - ri - a Vir - gi - ne , ex Ma - ri - a Vir - gi - ne , ex Ma - ri - a Vir - gi - ne .
 selbst dem To - de hin , uns zu lö - sen von dem Tod , von dem ew - gen Sün - den - - tod .

56. Adagio non troppo, 22" (M. ♩ = 80.)

staccato
 ff
 pizz.
 p
 solo
 espress.
 Cru - ci - fi - xus
 Ach! ge - kreuzigt
 Cru - ci - fi - xus e - ti - am
 Ja! ge - kreuzigt söhnte Er
 Cru - ci - fixus e - ti - am cru - ci -
 Ja! ge - kreuzigt söhnte Er, ach, ge -

Adagio non troppo. 22"

arco
 p
 arco
 p
 arco
 p
 arco
 p
 tutti
 solo
 e - ti - am, söhnte Er
 cru - ci - fi - xus pro no - bis, pas - sus, pas - sus, pas - sus,
 uns den Va - ter, uns Sün - dern! Für uns Sün - dern!
 cru - ci - fi - xus pro no - bis, pas - sus, pas - sus, pas - sus,
 ach ge - kreuzigt, uns Sün - dern! uns Sün - dern!
 - fi - xus e - ti - am pro no - bis, pro no - bis, pas - sus, pas - sus, pas - sus,
 kreuzigt söhnte Er den Va - ter uns Sün - dern! Für uns Sün - der, für
 Cru - ci - fi - xus pro no - bis, pas - sus,
 Ach! ge - kreuzigt uns Sün - dern! Für uns

-sus et se - pul - tus est, pas - sus est, passus et se -
 der, für uns Sün - der, ja für uns, ja für uns stieg
 passus, passus, pas - sus et se - pul - tus, pas - sus et se -
 für uns Sünder, ja für uns, für uns Sünder, ja für uns stieg
 - sus et se - pul - tus, pas - sus est, passus et se -
 uns Sünder, für uns Sünder, ja für uns, ja für uns stieg
 pas - sus, se - pul - tus est, pas - sus et se -
 Sün - der, für uns, für uns, ja für uns stieg

pul - tus, et se - pul - tus est. Et
 Er ins nie - dre Er - den - grab. Doch -
 pul - tus est, et se - pul - tus est. Et
 Er ins nie - dre Er - den grab. Doch -
 pul - tus est, et se - pul - tus est. Et
 Er ins nie - dre Er - den grab. Doch -
 pul - tus, et se - pul - tus est. Et
 Er ins nie - dre Er - den - grab. Doch -

p
ppp
ppp
ppp
tutti
ppp
ppp
ppp
solo
pp

- Do -
 - men!
 Spi - - ri - tum sanctum Do - - mi - num .
 - lein ver - trau ich e - - wig - lich .
 cre - - do .
 a - - - - men!
 - num,
 - lich .
 qui cum pa - tre fi - li - o - que si - mul a - do -
 Gläu - big Ihm al - lein ver - trau ich Ihm ja Ihm al -

cre - - - - - do,
a - - - - - men!

qui cum pa-tre fi-li-o . que si-mul a-do-ra-tur et
Gläubig Ihm al-lein ver-trau ich Ihm ja Ihm al-lein bis an des

cre - - - - -
a - - - - -

-ra-tur et con-glo-ri-fi-ca-tur,
-lein bis an des Er-den-le-bens Ende ,

et w - - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam ec - cle - si - am ,
 Ihm, der uns nimmermehr verläßt, auf die - ses Pil - ger - le - bens mü - he - vol - lem Pfad ,

et ex - spec - - to
 Der uns nimmermehr ver -

et ex -
 Der uns

sanc - tam ca - tho - li - cam et a - pos - to - li - cam ec - cle - si - am ,
 nimmermehr verläßt, auf die - ses Pil - ger - le - bens mü - he - vol - lem Pfad ,

unis
unis

et vi - tam ven -
Der uns nimmermehr ver -

re - sur - re - ctio - nem mor - tu - o - rum, et vi - tam ven - tu - ri
- läßt, auf die - ses Pilger - le - bens mü - he - vollem Pfad, Der uns nimmermehr ver - läßt, uns

- spee - to re - sur - re - ctio - nem mor - tu - o - rum, et vi - tam ven -
nimmermehr ver - läßt, auf die - ses Pilger - le - bens mü - he - vollem Pfad, Der uns nimmermehr ver -

et vi - tam ven - tu - ri
Der uns nimmermehr ver - läßt, uns

tu - - ri saccu - li, a - - - - - men! a - - - - - men!
 - läßt, uns nimmermehr ver - läßt, ja nimmermehr! a - - - - - men!
 saccu - li, a - - - - - men! a - - - - - men!
 nimmermehr ver - läßt, auf dieses Lebens Pfa - - - - - de! a - - - - - men!

tu - - ri saccu - li, a - - - - - men!
 - läßt uns nimmermehr, ver - läßt, ja nimmermehr! a - - - - - men!
 saccu - li, a - - - - - men! a - - - - - men!
 nimmermehr ver - läßt, auf dieses Lebens Pfa - - - - - de!

bis

unis

-men! a - - - men! a - - - men! a - - - men! a - -

-men! a - - - men! a - - - men! a - - - men! a - -

a - - - men! a - - - men! a - - - men! a - - - men!

-men! a - - - men! a - - - men! a - - - men! a - -

ff -men! a - - - men! a - - - men! a - - - men! a - -

a - - - men! a - - - men! a - - - men! a - - - men!

bis

tr tr tr tr

unis . p

deces

deces

deces

deces

deces

deces

deces

p

p

p

p

deces

-men! a - - - -men! a - - - -men!

-men! a - - - -men! a - - - -men!

deces

a - - - -men! a - - - -men! a - - - -men!

a - - - -men! a - - - -men! a - - - -men!

deces

-men! a - - - -men! a - - - -men!

-men! a - - - -men! a - - - -men!

deces

a - - - -men! a - - - -men! a - - - -men!

a - - - -men! a - - - -men! a - - - -men!

deces

p

The musical score consists of approximately 15 staves. The top section (measures 1-12) features instrumental accompaniment with various dynamics including *p* and *cres*. The middle section (measures 13-18) contains vocal lines with the lyrics "a - - - men!". The bottom section (measures 19-24) continues the instrumental accompaniment. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature.

solo Do - - - minus De - - us
 hei - - lig, ja hei - lig bist

solo sanctus Do - minus De - - us
 dreimal hei - lig bist Du, Gott

solo sanctus Dominus De - - us
 dreimal heilig bist Du, Gott

sanctus, heilig,
 sanctus, heilig,
 sanctus Do minus sanctus Dominus De - - us
 dreimal hei - lig, ja drei - mal heilig bist Du, Gott

pp

solo *p*

solo *p*

v-llo *p*

ff *unis*

ff *unis*

ff *unis*

ff *T.B. tutti*

ff *Ple - ni sunt coeli,*
Dir *tutti* jauchzen Welten ,

ff *Ple - ni sunt coeli,*
Dir *tutti* jauchzen Welten ,

ff *Ple - ni sunt coeli,*
Dir *tutti* jauchzen Welten ,

ff *Ple - ni sunt coeli,*
Dir jauchzen Welten ,

De - us Sa - ba - oth!
Du Gott Sa - ba - oth!

Sa - ba - oth!
Sa - ba - oth!

Sa - ba - oth!
Sa - ba - oth!

Sa - ba - oth!
Sa - ba - oth!

8va

unis

coe - li et ter - ra , glo - ri - a tu - a , glo - ri - a tu - a ,
 Dir tö - nen Hymnen , so wie im Him - mel , so hier auf Er - den!

coe - li et ter - ra , glo - ri - a tu - a , glo - ri - a tu - a ,
 Dir tö - nen Hymnen , so wie im Him - mel , so hier auf Er - den!

coe - li et ter - ra , glo - ri - a tu - a , glo - ri - a tu - a ,
 Dir tö - nen Hymnen , so wie im Him - mel , so hier auf Er - den!

coe - li et ter - ra , glo - ri - a tu - a , glo - ri - a tu - a ,
 Dir tö - nen Hymnen , so wie im Him - mel , so hier auf Er - den!

ff

p

The musical score consists of several systems of staves. The top system includes a grand staff with treble and bass clefs, and a separate bass staff. The second system includes a grand staff with treble and bass clefs, and a separate bass staff. The third system includes a grand staff with treble and bass clefs, and a separate bass staff. The fourth system includes a grand staff with treble and bass clefs, and a separate bass staff. The fifth system includes a grand staff with treble and bass clefs, and a separate bass staff. The sixth system includes a grand staff with treble and bass clefs, and a separate bass staff. The seventh system includes a grand staff with treble and bass clefs, and a separate bass staff. The eighth system includes a grand staff with treble and bass clefs, and a separate bass staff. The ninth system includes a grand staff with treble and bass clefs, and a separate bass staff. The tenth system includes a grand staff with treble and bass clefs, and a separate bass staff. The eleventh system includes a grand staff with treble and bass clefs, and a separate bass staff. The twelfth system includes a grand staff with treble and bass clefs, and a separate bass staff. The thirteenth system includes a grand staff with treble and bass clefs, and a separate bass staff. The fourteenth system includes a grand staff with treble and bass clefs, and a separate bass staff. The fifteenth system includes a grand staff with treble and bass clefs, and a separate bass staff. The sixteenth system includes a grand staff with treble and bass clefs, and a separate bass staff. The seventeenth system includes a grand staff with treble and bass clefs, and a separate bass staff. The eighteenth system includes a grand staff with treble and bass clefs, and a separate bass staff. The nineteenth system includes a grand staff with treble and bass clefs, and a separate bass staff. The twentieth system includes a grand staff with treble and bass clefs, and a separate bass staff.

pp *vlllo* *pp* *pp* *p*

solo

Bene-dictus
Bene-dei-et

qui ve-nit in nomi-ne Do-mini,
sei Er der im Namen des Va-ters kam,

solo

Be-ne-dictus, be-ne-dic-tus qui ve-nit in no-mi-ne Do-mini,
Be-ne-dei-et, be-ne-dei-et sei Er der im Namen des Va-ters kam,

solo

Be-ne-dic-tus, be-ne-dic-tus, be-ne-dic-tus
Be-ne-dei-et, be-ne-dei-et, be-ne-dei-et

solo

Be-ne-dictus qui ve-nit, be-ne-dic-tus
Be-ne-dei-et, be-ne-dei-et, be-ne-dei-et

dol

Violin I: *2^{do}* *pp* *ff*

Violin II: *ff*

Viola: *ff*

Violoncello: *p* *ff*

Double Bass: *p* *ff*

Flute: *ff*

Clarinet: *ff*

Bassoon: *ff*

Oboe: *ff*

Strings: *p* *ff*

T. B. *ff*

be - - - ne - - - dic - - - tus qui ve - - - nit!
 be - - - ne - - - dei - - - et, ja Heil Ihm!

qui ve - - - nit!
 O Heil Ihm!

qui ve - - - nit!
 O Heil Ihm!

ff tutti
 Ple - ni sunt coe - li et
 Er - den und Himmel er -

Alligro, d. 9"

2da

unis.

f

tutti

f O - - sanna , o - - sanna , o - sanna in ex -
 O - - sanna , O - - sanna , O - sanna dem Er -

tutti

f O - - sanna , o - - sanna , o - san - na in ex -
 O - - sanna , O - - sanna , O - san - na dem Er -

tutti

ff Ple - - ni sunt coe - - li et ter - - ra glo -
 Er - - den und Him - mel er - tö - - nen vom

ter - - ra glo - - - ria glo - ria tu - - a , o - san - - - na , o - san - -
 - tö - - nen vom e - - - wigen Lob - - - ge - sang , O - san - - - na , O - san - -

na, o - sanna in ex - cel - sis! O. san - - - - na,
 - na, O - sanna dem Er - hab - - nen! O - san - - - - na,
 - sanna, o - - - sanna, Ple - ni sunt coc - li et ter - - ra
 - sanna, O - - - sann, Er - den und Him - mel er - - tö - - nen:
 - sanna, Ple - ni sunt coc - li et ter - ra o - san - -
 - sanna, Er - den und Him - mel er - - tö - nen: O - san - -
 ter - ra glori - a tu - - a, o - san - na! Ple - ni sunt
 - tönen, Erden und Himmel: O - san - - na! Er - den und

o - - sanna in ex - cel - sis! o - sav - - na!
 O - sanna dem Er - hab - nen! O - san - - na!

o - - sanna in ex - cel - sis! o - sav - - - na!
 O - sanna dem Er - habnen! O - san - - - na!

na! o - sav - - - na! Ple - ni sunt coe - li et ter - ra glo -
 na! O - san - - - na! Er - - den und Him - mel er - tö - nen vom

coe - li et ter - - ra glo - - - ri - a glori - a tu - - a ,
 Him - mel er - - tö - nen vom e - - wigen Lob - - ge - sang ,

1^{mo} solo

2^{do} solo

p

mf

mezzo f

unis

unis

unis

mezzo f

mezzo f

Ple - ni sunt coe - li et ter - ra o
Er - den und Him - mel er - tö - nen vom

Ple - ni sunt coe - li et ter - ra et ter - ra glori - a tu - a
Er - den und Him - mel er - tö - nen vom e - wigen Lobge - sang ,

- ri - a tu - a o - san - na in ex - celsis , o - san - na , o - san - na in ex -
e - wigen Lob - ge - sang , ja e - wig , e - wig O - san - na ! O - san - na dem Er -

1^{mo} solo
p

solo
pp

f *dol*
solo

dol
dol *p*

pp
pp *dol*
vivo solo

solo *dol*

pp

pp *dol*

pp *dol*

pp

pp

pp

pp

san - - - na , o - san - - na ,
e - - wigen Løb - - ge - sang , O - san - - na ,

Ple - - ni sunt coc - li et ter - - - ra , o - san -
Er - - den und Him - mel er - - tö - - - nen : O - san -

- celsis ! O - san - - na , o - san - - na ,
- habnen ! O - san - - na , O - san - - na ,

o - san - - - na ,
O - san - - - na ,

ten .

pp

pp

semplice

The musical score consists of several staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a 'cres' marking and a 'f' dynamic. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The third and fourth staves are treble clefs with a key signature of one sharp (F#) and a common time signature. The fifth and sixth staves are bass clefs with a key signature of one sharp (F#) and a common time signature. The seventh staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The eighth and ninth staves are bass clefs with a key signature of one sharp (F#) and a common time signature. The tenth staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The eleventh and twelfth staves are bass clefs with a key signature of one sharp (F#) and a common time signature. The thirteenth staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The fourteenth and fifteenth staves are bass clefs with a key signature of one sharp (F#) and a common time signature. The sixteenth staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The seventeenth and eighteenth staves are bass clefs with a key signature of one sharp (F#) and a common time signature. The nineteenth staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The twentieth and twenty-first staves are bass clefs with a key signature of one sharp (F#) and a common time signature. The score includes various dynamic markings such as 'cres', 'f', and 'ff'. There are also performance instructions like 'vlllo solo' and 'ff'.

o - sanna, o - sanna in ex - cel - - sis! be - ne - - dic - - tus qui
 O - sanna, O - sanna dem Er - hab - - nen! Heil! Heil! Heil - dem Er

cel - - sis! o - - san - - na, o - - sanna in ex - cel - - sis! be - ne - - dic - - tus qui
 - hab - - nen! O - - san - - na, O - sanna dem Er - hab - - nen! Heil! Heil! Heil dem Er -

o - sanna in ex - cel - - sis! o - - sanna in ex - cel - - sis! be - ne - - dictus qui
 O - sanna dem Er - hab - - nen! O - - sanna dem Er - hab - - nen! Heil! Heil! Heil Ihm! Ihm

ter - ra , o - - sanna , o - sanna in ex - - cel - - sis! be - ne - - dictus qui
 - tö - nen : O - - sanna , O - - sanna dem Er - - hab - - nen! Heil Heil Heil Ihm! Ihm

The musical score consists of several staves. At the top, there are two staves for vocal parts (Soprano and Alto/Tenors) with lyrics in Latin and German. Below these are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and two 3/4 time signature staves. The score includes various musical notations such as dynamics (f, ff, tr), articulation (accents), and performance instructions like 'diminu' and '8va loco'. The lyrics are:

ve - - - nit, be - ne - - dic - tus qui ve - - - nit,

- hab - - - nen! Heil! Heil! Heil Ihm dem Schöp - - - fer!

ve - - - nit, be - ne - - dic - tus qui ve - - - nit,

- hab - - - nen! Heil! Heil! Heil Ihm dem Schöp - - - fer!

venit in no - mine Domini, be - ne - - dic - tus qui ve - - - nit, o - -

- tön' unser feu - riger Lobgesang! Heil! Heil! Heil Ihm dem Schöp - - - fer! O - -

venit in no - mine Domini, be - ne - - dic - tus, o - - sanna in ex -

- tön' unser feu - riger Lobgesang! Heil! Heil! Heil Ihm! O - - sanna dem Er -

Musical score for a choir and orchestra, page 71. The score includes vocal parts with lyrics "A - - - men, a - - - men" and instrumental parts for strings and woodwinds. The page number "71." is in the top right corner. The bottom of the page contains the number "1366" and the initials "V.S.".

The musical score on page 72 consists of several systems of staves. The top system includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part features a series of triplets in the right hand and chords in the left hand. A dynamic marking 'f' is present in the first system. The second system shows the vocal line with the word 'unis' written below it. The piano accompaniment continues with similar rhythmic patterns. The third system shows the vocal line with the word 'men' repeated four times, each on a new line. The piano accompaniment includes more complex triplet figures. At the bottom of the page, there is a 'Ped' marking and the number '1366'.

unis

O - san - na!
O - san - na!

O - san - na!
O - san - na!

O - san - na!
O - san - na!

O - san - na!
O - san - na!

O - san - na!
O - san - na!

74.

Andante sostenuto, 21" (Mozart) N° V.

Violino 1^{mo}

Violino 2^{do}

Viola

Basso

Fagotto Solo

SOPRANO SOLO

KLAVIER = AUSZUG

Musical score for Violino 1, Violino 2, Viola, Basso, Fagotto Solo, Soprano Solo, and Klavier Auszug. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is Andante sostenuto, 21" (Mozart). The score includes dynamic markings such as *mf*, *pizz*, *arco*, *pp*, *cres*, *mf*, and *dimin*. The Viola and Basso parts have a *volo* marking. The Fagotto Solo and Soprano Solo parts are marked with a *15* measure rest.

Musical score for Violino 1, Violino 2, Viola, Basso, and Klavier Auszug. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is Andante sostenuto, 21". The score includes dynamic markings such as *pp*, *cres*, *decrec*, *p*, *arco*, and *semplice*. The Viola and Basso parts have a *pizz* marking. The Klavier Auszug part has a *semplice* marking.

First system of musical notation, including treble and bass staves with dynamic markings such as *p*, *mf*, *f*, and *pp*.

Second system of musical notation, including treble and bass staves with dynamic markings such as *pizz.*, *p*, *cres*, *decres*, and *arco*.

Third system of musical notation, including treble and bass staves with dynamic markings such as *dol*, *p*, *cres*, *decres*, and *pp*.

Ag - nus De - i, qui tol - lis pec - ca - ta mundi, mi - se -
Va - ter hö - re, o hö - re der Kin - der Flehen, send uns

re - re , mi - se - re - re , mi - se -
 Frie - den , Dei - nen Frie - den , Dei - nes

pizz.
mf *p*
pizz. *mf* *p*
p *cres* *mf* *p* *pizz.* *p*
p *cres* *mf* *p* *pizz.* *p*

re - re no - bis . Mi - se - re - re ,
 Himmels Frie - den . Va - ter, hö - re ,

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

Musical notation for the fifth system, including vocal line and piano accompaniment.

Musical notation for the sixth system, including vocal line and piano accompaniment.

pizz *arco* *pizz* *T B* *cres* *mf* *p*

p *arco* *cres* *mf* *p*

- re ,
- hen ,

- re ,
- hen ,

p *pizz* *fp* *mf* *semplice* *mf*

mi - - se - re - re , mi - - se - re - re no - bis qui tol - - lis pec - ca - ta
Dir ver - traun - en , Dir ver - traun wir al - - le in die - - ses Lebens

The musical score consists of several systems of staves. The top system includes vocal lines and a bass line with the following lyrics:

mundi, pec - ca - - ta mun - - di ag - nus De - - i! ag - nus
 Stürmen, in die - ses Lebens Stür - - men, gü - ter Va - - - ter! gü - ter

The middle system continues the vocal and instrumental parts with the lyrics:

De - - i! do - - na, do - - na, - na, - na,
 Va - - - ter! gü - - - ger Va - - - ter!

The bottom system concludes the piece with the word *attacca* and a dynamic marking of *mf*.

Allegro, 7" (M. ♩ = 138)

Timpani .
in G.D.

Clarini in D

Tromboni .

Flauti .

Oboe .

Clarinetti .

Fagotto 1^{mo}

Fagotto 2^{do}

Violino 1^{mo}

Violino 2^{do}

Viole .

Basso .

SOPRANO .

ALTO .

TENORE .

BASSO .

KLAVIER =
AUSZUG .

solo dol

solo

solo

Allegro, 7"

dol

Dona, dona no-bis dona do-na pa - - cem,
Sende Deines Friedens Heil zur Er - - de her - ab ,

Dona, dona no-bis dona do-na pa - -
Sende Deines Friedens Heil zur Er - de her -

The musical score consists of several systems of staves. The first system includes a vocal line and a basso continuo line. The second system includes a vocal line and a basso continuo line. The third system includes a vocal line and a basso continuo line. The fourth system includes a vocal line and a basso continuo line. The fifth system includes a vocal line and a basso continuo line. The sixth system includes a vocal line and a basso continuo line. The seventh system includes a vocal line and a basso continuo line. The eighth system includes a vocal line and a basso continuo line. The ninth system includes a vocal line and a basso continuo line. The tenth system includes a vocal line and a basso continuo line. The eleventh system includes a vocal line and a basso continuo line. The twelfth system includes a vocal line and a basso continuo line. The thirteenth system includes a vocal line and a basso continuo line. The fourteenth system includes a vocal line and a basso continuo line. The fifteenth system includes a vocal line and a basso continuo line. The sixteenth system includes a vocal line and a basso continuo line. The seventeenth system includes a vocal line and a basso continuo line. The eighteenth system includes a vocal line and a basso continuo line. The nineteenth system includes a vocal line and a basso continuo line. The twentieth system includes a vocal line and a basso continuo line. The twenty-first system includes a vocal line and a basso continuo line. The twenty-second system includes a vocal line and a basso continuo line. The twenty-third system includes a vocal line and a basso continuo line. The twenty-fourth system includes a vocal line and a basso continuo line. The twenty-fifth system includes a vocal line and a basso continuo line. The twenty-sixth system includes a vocal line and a basso continuo line. The twenty-seventh system includes a vocal line and a basso continuo line. The twenty-eighth system includes a vocal line and a basso continuo line. The twenty-ninth system includes a vocal line and a basso continuo line. The thirtieth system includes a vocal line and a basso continuo line. The thirty-first system includes a vocal line and a basso continuo line. The thirty-second system includes a vocal line and a basso continuo line. The thirty-third system includes a vocal line and a basso continuo line. The thirty-fourth system includes a vocal line and a basso continuo line. The thirty-fifth system includes a vocal line and a basso continuo line. The thirty-sixth system includes a vocal line and a basso continuo line. The thirty-seventh system includes a vocal line and a basso continuo line. The thirty-eighth system includes a vocal line and a basso continuo line. The thirty-ninth system includes a vocal line and a basso continuo line. The fortieth system includes a vocal line and a basso continuo line. The forty-first system includes a vocal line and a basso continuo line. The forty-second system includes a vocal line and a basso continuo line. The forty-third system includes a vocal line and a basso continuo line. The forty-fourth system includes a vocal line and a basso continuo line. The forty-fifth system includes a vocal line and a basso continuo line. The forty-sixth system includes a vocal line and a basso continuo line. The forty-seventh system includes a vocal line and a basso continuo line. The forty-eighth system includes a vocal line and a basso continuo line. The forty-ninth system includes a vocal line and a basso continuo line. The fiftieth system includes a vocal line and a basso continuo line.

solo
Do-na, dona nobis dona do-na pa - - -
 Sende Deines Friedens Heil zur Er - - de her - ab, ja Frieden.

Do-na, do-na nobis dona dona pa - - cem, pa - - cem, pa - -
 Sende Deines Friedens Heil zur Er - - de her - ab, o Gott! o Gott Frie - -

- cem, pa - - cem, pa - - - - - cem,
- ab, o Gott! ja Frie - - - - den.

solo
Dona
 Sende

dol
dol
solo

dol
dol
dol

tutti
tutti
tutti

p
p
p

>

dol p

- - - *cem*, *pa* - - - *cem*,
 Frie - den, o Gott! Frie - den!
 Do - na, dona no - bis pa - -
 Sen - de Deines Friedens Heil her -
 - - - *cem*, *pa* - - - *cem*,
 - - - den, ja Frie - - - den!
 Do - na, dona no - bis pa - -
 Sen - de Deines Friedens Heil her -
tutti
 Do - na
 Sen - de
>
do na no - bis, dona pa - - - - cem,
 Deines Friedens Heil zur Er - - - de her - ab ;

The first system of the score consists of six staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The bottom four staves are piano accompaniment staves in bass clef with the same key signature. The music is mostly rests, indicating a silent or introductory section.

The second system continues the piano accompaniment. A violin part (Vcllo.) is introduced in the fifth staff, marked *dol* (dolente) and *p* (piano). The piano accompaniment consists of rhythmic patterns in the right and left hands.

-cem, dona pacem, pa - - cem, pa - - cem, pa - - cem,
- ab, sende Frieden! Frie - - den! Frie - - den! Frie - - den!

-cem, dona pacem, pa - - cem, pa - - cem, pa - - cem,
- ab, sende Frieden! Frie - - den! Frie - - den! Frie - - den!

dona no-bis dona pacem, dona no-bis dona pacem, do-na, dona nobis pacem, do-na
Deines FriedensHeil zur Er-de, Deines FriedensHeil zur Er-de, sende FriedensHeil, o sende Deines

tutti
Dona, dona pacem, Sende Deinen Frieden! Dona, sende

The final system shows the piano accompaniment continuing with rhythmic patterns in both hands.

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics in German and Latin. The lower systems feature instrumental parts, including strings and woodwinds, with dynamic markings like 'cres' (crescendo) and 'ff' (fortissimo). The lyrics are:

- *cem*, Heil! *pa* - *o! Va* - - - - *ff* - *cem*, *ter!*

- *cem*, Heil! *pa* - *o! Va* - - - - *cem* *ff* *pa* - - *ter!* *Va* - -

Do-na, dona no-bis pa--cem pa--cem pa--cem *ff* *pa--*

sende Deines Friedens Heil her-ab. *o! Va* - - - - *ter. o! Va* - - - - *ter. Va* - -

Do-na, dona no-bis pa--cem pa--cem *ff* *Dona nobis*

sende Deines Friedens Heil her-ab. *o! Va* - - - - *ter!* *Send' uns Deinen*

Dona, Dona no-bis, do-na, dona pa-
 Du des Friedens Va-ter! Du des Friedens Va-
 -cem, ter!
 Dona, do-na, do-na pa-
 Du des Frie-dens Va-ter! Va-
 -cem, ter!
 Dona, dona no-bis, dona no-bis, dona pa-
 -ter! sende Deines-Friedens, Deines Friedens Heil! o! Va-
 pa-cem, do-na nobis pa-cem,
 Frie-den! Du des Friedens Va-ter!

Do-na no-bis pa-cem, do-na, do-na, do-na
 Du des Friedens Va-ter! Sieh von Dei-nes

Do-na no-bis pa-cem, do-na, do-na, do-na
 Du des Friedens Va-ter! Sieh, o Sieh von Dei-nes

Andante, 8" (m. ♩ = 132)

dimin

dol.

dol.

dol.

dol.

dimin

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with the word "Soli" and dynamic markings "dol" and "solo". The piano accompaniment features complex textures with various dynamics including "dol" and "solo".

Empty musical staves for the second system.

Vocal lines with German lyrics and dynamic markings like "solo" and "p".

pa - - - cem, do - na, do - - na, do - - na pa - - - cem,
 Him - - mels Höhn sieh gnä - - dig Herr auf uns her - ab,
 pa - - - cem, do - - na, do - - na pa - - - cem,
 Him - - mels Höhn gnä - - dig Herr auf uns her - ab,
 pa - - - cem, do - - na, do - - na pa - - - cem,
 Him - - mels Höhn gnä - - dig Herr auf uns her - ab,
 pa - - - cem, do - - na, do - - na pa - - - cem,
 Him - - mels Höhn gnä - - dig Herr auf uns her - ab,

Piano accompaniment for the second system with dynamic markings like "dol".

pp tr

decrec

pizz fp pizz fp pizz

solo pp

tutti dol pp

tutti dol pp

tutti p

tutti p

decrec p pp

